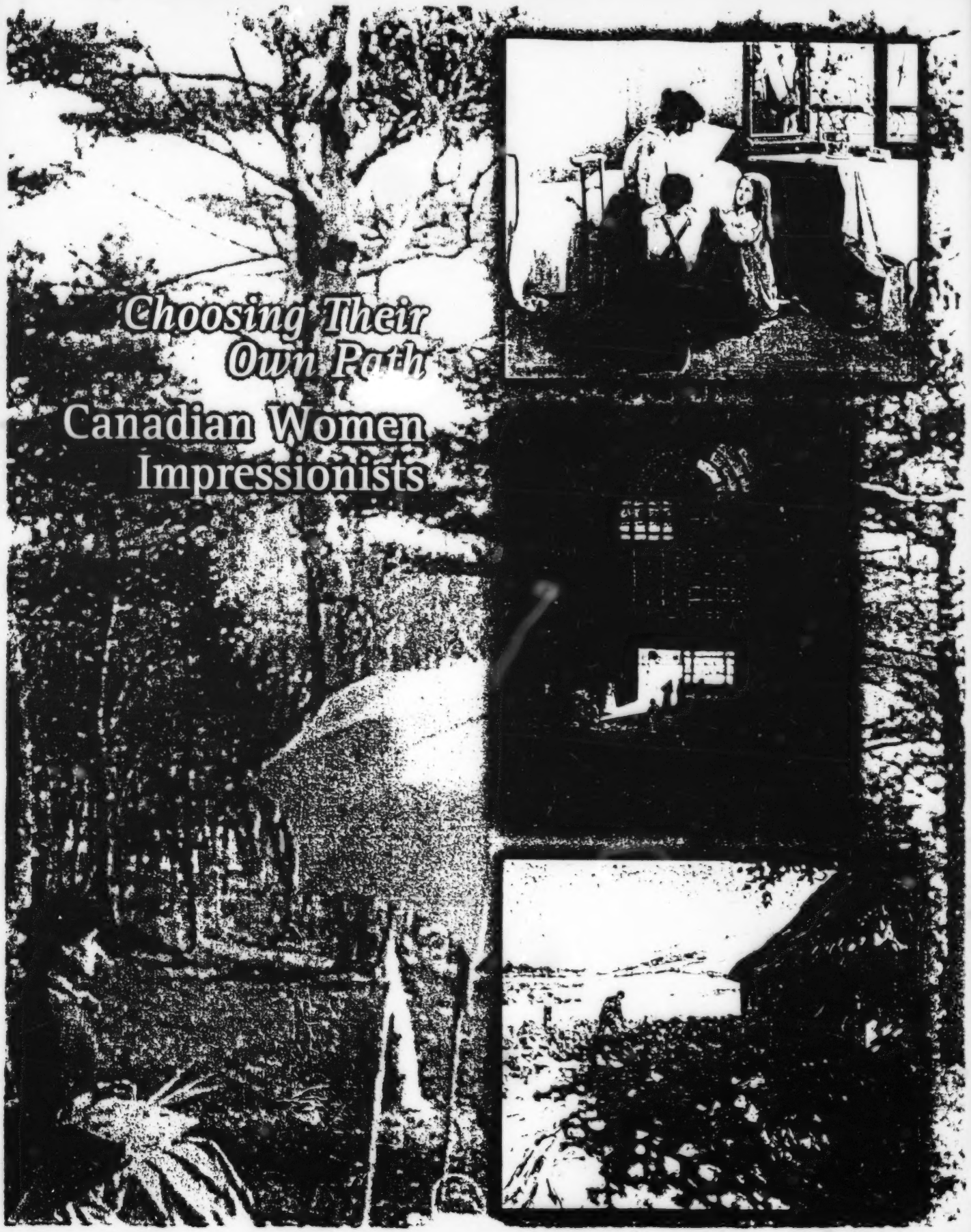
Choosing Their Own Path
Canadian Women Impressionists

Choosing Their Own Path

Canadian Women Impressionists

Edith Smith, *House on the Hill*, n.d.,
Collection of J Claude Michaud and Catherine Barrett, Halifax

Recalling the era before the Group of Seven in a *Toronto Star* interview, AY Jackson observed that "Art in Canada meant a cow or a windmill."[1] Choosing Their Own Path presents a selection of paintings by three generations of women artists, most of them from the Atlantic provinces, who painted neither cows nor windmills. They did, however, choose to paint *en plein-air* with attention to the effects of light on colour,[2] to employ looser brushwork, to observe the true colours of reflections in water and shadows on ground, to elevate the domestic world of women and children to the realm of high art, and to include the modern urban world among their subjects. Writing for a benchmark exhibition of Canadian Impressionist paintings organized by the Americas Society in 1995, Carol Lowrey noted that "Canadian artists turned to Impressionism as a means of conveying the essence of their own time and place and, in so doing, they produced some of the most important and engaging images in the history of Canadian art."[3] The eleven artists in this exhibition belonged to that quiet, long-ignored movement.

Frances Jones and Margaret Campbell MacPherson comprise the first generation of these artists, born before the Salon des Refusés in 1863, for both of whom the decision to follow impressionistic precepts was a conscious, even daring, choice.

Born in Halifax in 1855, Frances Jones may have received some training in traditional landscape painting from Forshaw Day in Halifax;[4] she later studied in Paris under Edouard Krug and Auguste Feyen-Perrin, an artist much admired by Vincent van Gogh.[5] Both were Salon artists of the naturalist school, but Jones's paintings themselves are evidence of her own interest in the Impressionists and their associates. The background treatment for her still life, *Vase of Peonies*, recommends her acquaintance with Monet's *Jerusalem Artichoke Flowers*, which was included in the Seventh Impressionist Exhibition of 1882. *The Conservatory*, possibly the painting she exhibited as *Le jardin d'hiver* at the 1883 Paris Salon, immediately suggests the inspiration of Manet's *The Conservatory*,[6] which she may well have seen when it was first exhibited in Paris.[7] The wintry-grey landscape surrounding Bloomingdale, visible through the windows in her painting, recalls two snow scenes by Monet, *Snow Effect at Argenteuil* and *Ch[illegible] at Vétheuil, Snow*, both of which were included in the Fourth Exhibition of 1879. In common with most North American Impressionists who had attended the various painting academies in Paris, Jones was not willing to sacrifice her hard-won ability to paint the human figure to the spontaneous handling of the Impressionists; Impressionism could serve for landscape and foliage, but she delineates the face and hands of her cousin, Nelly Morrow, in loving detail. After exhibiting in their 1881 exhibition in Halifax, Jones was named an Associate of the Royal Canadian Academy in 1882, the first woman to be so honoured. Lowery has noted, too, that Jones was the first Canadian painter to experiment with the stylistic and thematic precepts associated with the New Painting.[8]

Frances Jones (Bannerman), *The Conservatory*, 1883,
Nova Scotia Archives and Record Management.

Margaret Campbell MacPherson probably received her first art training from John W Nichols at the Wesleyan Academy in St John's. She continued her studies at Neuchâtel and had established her first studio in Edinburgh by 1885, when she began to exhibit with the Royal Scottish Academy. Later she moved to Paris where she exhibited in sixteen Salons between 1894 and 1914, more than any other Canadian artist.[9] In Paris she continued her studies in the elegant studio of Pascal Dagnan-Bouveret and under one of its most popular teachers, Gustave Courtois, at the Académie Colarossi, where she may have known another Canadian Impressionist, Laura Muntz. Like Jones, she modified the poetic naturalism advocated by her teachers; her fluid impressionistic handling of foliage and reflections suggests her private study of Impressionist paintings. The intimacy of *The Artist's Sister with Her Children* recalls Degas's portrait of his *Uncle and Niece*.[10] The painting is a Whistlerian symphony in grey, but grey suffused with sunlight pouring through the open window, where MacPherson has treated the geranium plant and its reflection in the glass with the sketchy brushwork favoured by the Impressionists. Similarly, the leaves in *The Breton Beggar Girl* dissolve on close scrutiny into meaningless brushstrokes in a range of colours and resolve into green foliage only from a distance. This painting, among those MacPherson brought back for her exhibitions in St John's in 1899 and Halifax in 1900, was acquired by the Honourable William A Black and remained in Halifax.[11]

Both artists would have already defined their personal vision of what constitutes a painting before becoming aware of the Impressionists, but their efforts to capture the play of sunlight on figures and landscapes acknowledge the influence of the New Painting in France. But where their mentors fixated on capturing the sensation of seeing the effects of light at one evanescent moment, their own desire for something

more substantial in their paintings aligned them of necessity with the concerns of the naturalists: "the capturing of plein-air effects, the use of a simplified palette, the expression of a subject simply as the artist 'saw' it".[12] For the second generation of artists in this exhibition, born before the final Impressionist exhibition in 1886, Impressionism was always present, at the periphery, if not at the centre of their artistic experience. Given the antipathy of the RCA, however, it remained a daring artistic practice well into the twentieth century.

Edith Smith may have seen Impressionist paintings in Boston–or at least those of their American disciples–when she studied there in the 1890s. Whether she saw either of the Post-impressionist exhibitions in London during her

M Emily Carr, *Dorabell Lee*, 1910, on loan from Shelagh Lynch.

studies there in 1910 and 1912 is not known,[13] but she would have been exposed to discussion about Roger Fry's likes and dislikes at the Chelsea School of Art. Certainly her deliberate use of separate brushstrokes to capture the broken light of sundown in *Petite Rivière* proclaims her affinity for the brushwork of the Neo-impressionists and her composition shares similarities with several of Pissarro's paintings. If this is a painting she exhibited in the Fine Arts Week exhibition of 1922,[14] it would be one of the "impressionistic canvases of the newer school" that attracted the reviewer for the *Evening Echo* who considered the exhibition "one of the best, if not the best, held in Halifax".[15] A later painting, *House on the Hill*, suggests her continuing fascination with Pissarro, whose paintings she may have seen on later visits to London.

British Impressionists could never determine whether their allegiance lay with Constable and Turner or with Pissarro, Monet, and Sisley. Similarly, Elizabeth Styring Nutt, who studied in Cornwall with the British Impressionist Stanhope Forbes and his Canadian wife, Elizabeth Armstrong Forbes, was caught in a fearful balancing act between an aesthetic desire simply to capture light on canvas and a philosophical need to locate significant meaning in each subject. Her vertically held broad brush contrasts with Monet's generally more horizontal brush strokes, but she has chosen his foreshortened downward perspective for *June, Herring Cove*. Nutt once described the surreally blue skies and brilliantly green grass she found in Nova Scotia as "imprisoned sunlight"[16] and it is this quality she releases in the painting. Her 1930s paintings of the industrial present reveal her continuing interest in the effects of sunlight on snow in *Winter, George Street*, and on the bleaker surroundings of *The Ice House*. Nutt's inclusion of a human presence in most of her paintings and her willingness to tackle urban modernism set her apart from the prevailing wilderness mystique of the Group of Seven and reflect a continuing indebtedness to Impressionism.

Emily Carr developed her own distinctive style in the years following her study in France, but her work, too, acknowledges its influence. She had begun to paint *en plein-air* when studying in Cornwall with Algernon Talmage, who first enjoined her to "Remember, there is sunshine in the shadows".[17] Her 1910 *Dorabell Lee*, for which she positioned her doll on a sharply inclined hillside, suggests that she spent many hours studying Impressionist and Neo-impressionist paintings at the Musée du Luxembourg, for she has absorbed the elongate brushwork of Degas and Toulouse-Lautrec and reinterpreted the awkward languor of Pissarro's *La bergère* in her painting.

Like Edith Smith, Halifax-born Una Gray received her first introduction to the Impressionists in Boston at the Museum of Fine Arts. Her *Bleu sur Bleu* probably owes as much to the *brun-sur-brun* of William Merritt Chase's *Ready for a Walk: Beatrice Clough Bachmann* as it does to Manet's *Street Singer*, but it is her choice of the simple *poilu*, an ordinary foot-soldier, as her subject that links her so strongly to the Impressionists. Included in the 1925 Paris Salon, her painting was acquired by the Nova Scotia Museum of Fine Arts in 1928, after subscriptions from its members raised the necessary funds.

The heightened palette generally associated with the Impressionists is seen most vividly in the paintings of Helen McNicoll, whose brief but brilliant painting career, during the first decade and a half of the twentieth century, was centred on Brittany and Cornwall, where the atmospheric conditions came closest to those experienced by the Impressionists. McNicoll assimilated Impressionist precepts indirectly through her British Impressionist teachers and associates and, for the most part, chose to paint pastoral landscapes and quiet domestic scenes of modern life while applying herself "to new problems of light, line, and beauty".[18] Already winner of the first Jessie Dow Prize at the Art Association of Montreal exhibition in 1908, McNicoll attracted the attention of the newly-formed NSMFA's directors, who acquired her painting *Midsummer* from the 1910 exhibition as their first purchase for the collection that would be bequeathed to the AGNS in 1975.[19] Although the painting has been known by various titles, and its history masked by a deceptive catalogue number, a memoir prepared by James E Roy,[20]

Elizabeth Styring Nutt, *Martello Tower*, 1928, Nova Scotia Archives and Records Management

Una Grey, *Bleu sur Bleu*, c 1924, AGNS (Georgakakos photo)

first president of the NSMFA, describes the acquisition of McNicoll's *Midsummer* in 1911 and lists the members who subscribed the funds for its purchase. The purchase record of the NSMFA, which would also appeal to its members for subscription funds to purchase paintings by Ernest Lawson and Arthur Lismer in 1919, demonstrates its commitment to the New Painting.

Alone of these second generation artists, Mabel Killam Day studied and worked only in North America. After graduating from Mount Allison in 1904, she studied in New York under Robert Henri, a member, along with Ernest Lawson, of The Eight, which soon developed into the Ash Can School. Living later in Pittsburgh, she may have been in contact with members of the Pennsylvania Impressionists before her return to Nova Scotia in the 1930s. The influence of Impressionism is seen in an untitled still life, in which she explores all the colours present in a simple arrangement of yellow, green, and brown, and in the landscapes for which she is better known. Although she sketched *en plein-air* as the Impressionists did, Day painted her subjects later in the studio from memory. In *Trees*, which combines a rich Cezanne-palette with fluid Impressionist brushwork, she has sought to "catch the vital spirit of a

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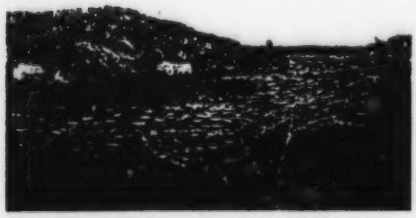
landscape which, in its immediate presence, endures only for a moment."[21]

Cubism had already achieved its place as "the art that dare not speak its name" when the third generation of these artists reached maturity, and, in general, Impressionist methods had been incorporated into the technical repertoire available to artists. In France, the Impressionists had been blessed with a consistent climate that assured artists of the same atmospheric conditions at any given hour, day after day. In Atlantic Canada, where weather conditions change daily, if not hourly, artists needed to align the Impressionist fascination with fractured light to the expressionistic Post-impressionist



Nellie Adams, *Northwest Arm*, 1927, AGNS

exploitation of brilliant colour to represent the solidity and permanence of their own world.

Trained by Edith Smith, Arthur Lismer, and Elizabeth Nutt, Marjorie Tozer had been introduced to various facets of Impressionism that she developed into a highly personal exploration of light. With a few glowing blocks of colour that illuminate the dusty cavern of the *City Market*, she continues the Impressionists' celebration of the power of light using the shock treatment of the Fauvists. To capture the brooding majesty of Newfoundland in *Sanctuary (Quidi Vidi)* and *Windswept*, she has dropped the Impressionist palette to the deepest possible tones, but light remains her central concern.

Coming late to the formal study of art, Marion Bond trained under Tozer and Nutt, at the same time as her younger contemporary, Nellie Adams, before continuing her figure studies at the Art Students' League of New York. Both artists adapted Neo-impressionist techniques, Adams to convey the ever-attractive charm of the *Northwest Arm*, whose sunlight-dappled hills and waters are charged with the full spectrum of colours, and Bond, in *From the Gypsum Quarry*, to capture the sparkling intensity of a summer day in Cape Breton, when even an industrial work site can saturate the eye with pleasure.

In 1936, Walter Abell identified three viable pathways current in Maritime art: a continuing traditional approach, the Impressionist path, and a Post-impressionistic, or modernistic, course through the "turbulent currents of the twentieth century". For the Impressionists, he noted,

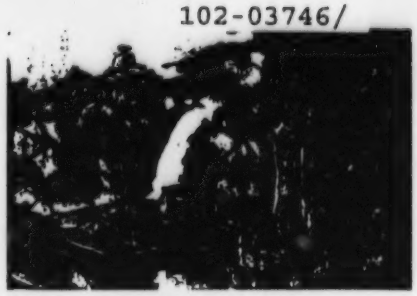
> "Colour becomes brighter, the atmosphere more luminous, and more apparent. The artist seeks to render the living, vibrant quality of nature, to express the delight of keen senses as they respond to ever-changing lights and colours and movements of the natural world."[22]

Across three generations, women artists in the Atlantic region, and Canada as a whole, selected from the masters of Impressionism various techniques that allowed them to transfer the essence of their own time and place to canvas. Today, we need to regain a recognition of the accomplishments of these pioneering artists who surveyed the new artistic acreages opened up by the European Impressionists with intelligence, determination, and maturing prowess, and who then went on to choose their own paths through those sunlit fields.

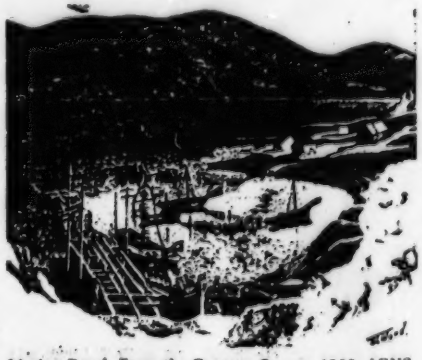
Mora Dianne O'Neill
Guest Curator

FOOTNOTES

1. Harry Hunkin, *There is no finality.. a story of the Group of Seven*. (Toronto: Burns & MacEachern Limited, 1971), 22.
2. The production of tube oil paints in 1861 permitted artists to move outside the studio and allowed the development of the Impressionists. See Yvon Taillandier, *Monet* (New York: Crown Publishers, Inc., 1987), 24.
3. C Lowery, *Visions of Light and Air: Canadian Impressionism, 1885-1920* (New York: Americas Society, 1995), 16.
4. The *Halifax Evening Reporter* of 8 September 1862 notes that "Mr Forshaw Day, artist, lately from England, is giving instruction in this city in various styles of painting."
5. In his 20 August 1880 letter to his brother Theo, Van Gogh asked for prints of Feyen-Perrin's works. Details of Jones's Paris study are elusive. Since she began exhibiting at the Salon in 1882, she had probably begun her studies there by 1878 at the latest. *Gabriel Prued's Castle*, a novel written by her sister, Alice Jones, in 1904, which describes artistic life and practice in Paris and Brittany, may draw on Frances Jones's experience.
6. In the 1881 Salon. Curiously, Manet's original title for his painting was also *The Winter Garden*.
7. DC Mackay was the first to notice the correspondence between these two paintings. See Phyllis Blakeley, "Three Nova Scotian Women Artists", paper delivered to NSMFA on 11 October 1960.
8. Lowery, 34.
9. Paul Duval credits this distinction to William Blair Bruce, who exhibited on fifteen occasions in Paris Salons, in *Canadian Impressionism* (Toronto: McClelland & Stewart, 1990), 18.
10. Amelia MacPherson Bond, wife of the Rev'd George Bond and mother of Roberta and Fraser, died in 1903.
11. Black's purchase belies the criticism levelled by Lucius R O'Brien, president of the RCA, against George Reid, as "a victim of Monet and Manet...[who] could easily ruin Canadian art, but there's one thing, no one will ever want to buy his pictures."(Duval, 22) The *Beggar Girl* was exhibited again in Halifax during the 1904 Art Loan exhibition at the Victoria School of Art and Design.
12. *The New Painting. Impressionism: 1874-1886* (Geneva: Burton, 1986). This centenary exhibition at the National Gallery of Art in Washington assembled paintings from each of the eight Impressionist exhibitions.
13. The *Halifax Herald* of 26 December 1913 describes her as "Miss Edith Smith of London", so she may have remained in England long enough to see Fry's second Post-impressionist exhibition in November 1912.
14. A price sticker for $70 on the reverse of the painting is in line with the $75 prices cited in 1923 at the first exhibition of the Nova Scotia Society of Artists for a landscape and for *The Red Cloak*, the portrait study purchased by the NSMFA from the exhibition that year.
15. *Halifax Evening Echo*, 4 February 1922. She included paintings titled *Petite Rivière* and *Sunset* in the exhibition.
16. *Halifax Star*, 19 October 1931.
17. Ian M Thom, *Emily Carr in France* (Vancouver, Vancouver Art Gallery, 1991), 12.
18. "A Loss to Canadian Art", *Saturday Night* 28 (10 July 1915), 3. McNicoll did, in fact, paint one *Landscape with Cows* in 1907.
19. The NSMFA was the first Canadian gallery to purchase from the artist. The National Gallery would later acquire *Stubble Fields* from the 1912 exhibition. See Natalie Luckyj, *Helen McNicoll. A Canadian Impressionist* (Toronto: Art Gallery of Ontario, 1999), 53.
20. DC Mackay papers, Dalhousie University Archives.
21. "Mabel Killam Day. The First of a Series of Articles on the Artists of the Maritime Provinces." *Maritime Art* 1 (October 1940), 10.
22. In his Foreword to *Catalogue of Paintings by Artists of the Maritime Provinces. An Exhibition Assembled by the Maritime Art Association. November 12th 1935 - 1936.*



Mabel Killam Day, *Still Life*, n.d., AGNS



Marion Bond, *From the Gypsum Quarry*, 1935, AGNS

Choosing Their Own Path
Canadian Women Impressionists
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Art Gallery of Nova Scotia

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Frances Jones (Bannerman), *Vase of Peonies*, 1882, AGNS, Gift of the family of the Hon. AG Jones, Halifax

Cover paintings:

Margaret Campbell MacPherson, *The Artist's Sister with Her Children*, c.1900, Collection of Carol Anne and James Eagar

Marjorie Hughson Tozer (Leefe), *City Market*, c.1925, History Section, Nova Scotia Museum

Helen Galloway McNicoll, *Midsummer*, or *Farmyard in Brittany*, c.1909, Art Gallery of Nova Scotia (Georgakakos Photo)

Background image:

The Impressionist way: under a white sketching umbrella, Frances Jones works at her easel on the grounds of Bloomingdale (the Waegwoltic Club). (Photograph courtesy of Nova Scotia Archives and Records Management.)

Foreword

This Year of Impressionism at the Art Gallery of Nova Scotia began with Helen McNicoll: A Canadian Impressionist, an exhibition organized by the Art Gallery of Ontario, and culminates now with Impressionist Masterworks from the National Gallery of Canada. Each of the thirteen masterworks from the national collection will paint itself deeply into the memory of the thousands of visitors who see the exhibition.

An important part of any public gallery's obligation to its members and visitors is to enrich and sustain memory. Part of that obligation is to revive what is dormant or has been lost in the passage of time. Choosing Their Own Path: Canadian Women Impressionists reminds us that our own rich Impressionist heritage in Nova Scotia, as in other parts of Canada, is a heritage that too often has been ignored and too much forgotten. We hope that you will enjoy this opportunity to reconsider the work of several familiar artists, and acknowledge the accomplishments of others less well known. In her overview of the exhibition, Dr Mora Dianne O'Neill has placed these artists in a context that allows us to appreciate their achievements, and those of the Nova Scotia Museum of Fine Arts, the institution that became the Art Gallery of Nova Scotia in 1975.

I wish to express my gratitude to the lenders, both public and private, for their willingness to share works from their own collections with our visitors. As always, gallery staff in Collections, Conservation, and Programming have worked together as a team to prepare this exhibition, and are to be congratulated. Presenting exhibitions that create discovery opportunities is an important part of our mandate. I am pleased to invite you to view this exhibition and discover our past.

Bernard Riordon
Director

Acknowledgements

I can never thank the private lenders sufficiently for their willingness to sacrifice their own enjoyment of these paintings and to share them with Gallery visitors. As always, I am grateful to Scott Robson at the Nova scotia Museum and Garry Shutlak at Nova Scotia Archives and Records Management for their enthusiasm and cooperation. For their cheerful assistance in compiling the unwritten history of many of these artists, I am indebted to Gwen Davies in Fredericton, Josephine Smith in Leicester, Beate Stock in Ottawa, and Caroline Stone and Maudie Whelan in St John's. With unfazed good humour, conservators Laurie Hamilton and Jennifer McLaughlin applied their considerable skills to the daunting task of readying many of these paintings for exhibition, Judy Dietz and Beth Shields in Collections Management provided never-ending support, and Ray Cronin and Nancy Keating met each request for assistance with verve and expedition. And finally, my thanks to Gary Castle for photography and to the design mavens at Semaphor for this elegant catalogue that honours the accomplishments of some amazing women.

MDO'N

Works in the Exhibition

Frances M Jones (Bannerman)
Halifax, 1855 - 1944, Torquay, Devon
Studied in Paris with FNA Feyen-Perrin and E Krug
Elected ARCA, 1882
Exhibited RCA, 1881-3; Paris Salon 1883-4; Royal Academy, 1888, 1890-1

At the Piano, 1882
oil on canvas
45.5 x 35.5 cm
Nova Scotia Archives and Records Management, 1979-147.80

Vase of Peonies, 1882
oil on canvas
65.2 x 54.5 cm
AGNS. Gift of the family of the Hon. AG Jones, Halifax, 1933.3

The Conservatory, 1883
oil on canvas
46.5 x 80.6 cm
Nova Scotia Archives and Records Management, 1979-147.329

Margaret Campbell MacPherson
St John's, Newfoundland, 1860 - 1931, Versailles, France
Studied in Paris with PA Dagnan-Bouveret and at Académie Colarossi under G Courtois
Exhibited RSA, 1885-89, 1891-3, 1896-1902; Glasgow Institute, 1887, 1889, 1890, 1892-6, 1898-1902, 1904; Royal Academy, 1897; Paris Salon, 1894, 1896-9, 1901-8, 1910, 1912, 1914; Expositions: Buffalo, 1901, Paris, 1901, 1902, Rouen, 1903, Nantes, 1906

The Breton Beggar Girl, c.1898
oil on canvas
96.4 x 57.3 cm
Collection of Harold P Connor, Halifax

The Artist's Sister with Her Children, c.1900
oil on canvas
106.7 x 127.0 cm
Collection of Carol Anne and James Eagar, Sydney

Margaret Campbell MacPherson, *The Breton Beggar Girl*, c.1898, Collection of Harold P Connor, Halifax

Edith Agnes Smith
Halifax, 1867 - 1954, Petite Rivière
Studied VSAD under G Harvey; Boston Art Club under E Lee Major; Chelsea School of Art under E Borough-Johnson
Exhibited NSSA, 1923-1953; MAA, 1935-53; RCA, 1932, AAM, 1934, 1941; Ontario Society of Artists, 1935; NGC, 1930-3; Western Hemisphere, 1941

Petite Rivière, n.d.
oil on canvas
39.4 x 49.6 cm
Collection of Alison Trapnell, Halifax

House on the Hill, n.d.
oil on canvas
51.0 x 40.5 cm
Collection of J Claude Michaud and Catherine Barrett, Halifax

Elizabeth Styring Nutt
Onchan, Isle of Man, 1870 - 1946, Sheffield, England
Studied Sheffield School of Art; the Sorbonne; in Florence under Filadelfo Simi; at Royal College of Art; and in Newlyn under Stanhope and Elizabeth Forbes
Elected ARCA, 1929
Exhibited NSSA, 1923-38; MAA, 1935-8; RCA, 1923-36, 1939; AAM, 1928-9,1931-7,1940; OSA, 1929-30, 1932-8; NGC, 1926-33, 1936, 1938; Royal Academy, 1909, 1934, 1936-8; Expositions: St Louis, 1904, Philadelphia, 1926

June, Herring Cove, 1922
oil on canvas
63.5 x 76.3 cm
Nova Scotia Archives and Records Management, 1979-147.331

Martello Tower, 1928
oil on canvas
63.8 x 76.5 cm
Nova Scotia Archives and Records Management, 1979-147.332

The Ice House, 1935
oil on canvas
40.5 x 50.8 cm
Collection of J Claude Michaud and Catherine Barrett, Halifax

Winter, George Street, 1935
oil on canvas
61.4 x 51.5 cm
Nova Scotia Archives and Records Management, 1979-147.315

M Emily Carr
Victoria, BC, 1871 - 1945, Victoria
Studied California School of Design under Arthur Matthews; at the Westminster School of Art in London, in St Ives with Algernon Talmage; in France with John Duncan Fergusson, Phelan Gibb
Posthumous RCA, 1978
Exhibited Salon d'Automne in Paris, 1911; NGC, 1927

Dorabell Lee, 1910
watercolour on paper
53.5 x 39.0 cm
On loan from Shelagh Lynch, Scotsburn, TL1989.1

Una (Frances Elizabeth Uniacke) Gray
Halifax, 1873 - 1955, Nanaimo, BC
Studied VSAD under HM Rosenberg; Boston at MFA; Paris at Académies Julian and Colarossi
Exhibited Boston Museum of Fine Arts, 1919, Paris Salon, 1923 ff

Bleu sur Bleu, c.1924
oil on canvas
100.3 x 64.6 cm
AGNS. Purchase, 1928.3

Helen Galloway McNicoll
Toronto, 1879 - 1915, Swanage, Dorset
Studied AAM under William Brymner; Slade School of Art in London; in St Ives under A Talmage
Elected RBA, 1913; ARCA, 1914
Exhibited Royal Society of British Artists, 1913-1915; RCA, 1906-14; OSA, 1910-15; AAM, 1908-1915;

Midsummer, or Farmyard in Brittany, c.1909
oil on canvas
61.8 x 72.0 cm
AGNS. Purchase, 1911, 1925.3

Mabel Killam Day
Yarmouth, 1884 - 1960, Yarmouth
Studied Mount Allison under John Hammond; New York School of Design; and with R Henri
Exhibited NSSA, 1934, 1936-7, 1939-59; MAA, 1935, 1937, 1939-42, 1955, 1957-8; AAM, 1910; Carnegie Int., 1913-4, 1923, 1926-7; AA Pittsburg, 1912-4, 1922-3, 1926

Still Life, n.d.
oil on canvas
30.7 x 45.3 cm
AGNS. Gift of Gemey Kelly, Sackville, NB, 1996.115

Trees, n.d.
oil on canvas
76.0. x 63.8 cm
Collection of J Claude Michaud and Catherine Barrett, Halifax

Marjorie Hughson Tozer (Leefe)
Halifax, 1900 - 1959, Chiswick, England
Studied with Edith Smith; at VSAD under Arthur Lismer and ES Nutt; OCA under JW Beatty
Exhibited NSSA, 1923-35; RCA, 1927; AAM, 1928, 1930-2, 1934-6; OSA, 1925, 1930, 1933-5, 1938; NGC, 1928, 1930-33

City Market, c.1925
oil on canvas
60.0 x 50.8 cm
History Section, Nova Scotia Museum, 63.3

Sanctuary (Quidi Vidi), c.1927
oil on canvas
92.5 x 75.8 cm
AGNS. Gift of Kate Hofman, Halifax, 1978.31

Windswept, c.1927
oil on canvas
76.6 x 91.7 cm
AGNS. Purchase, 1938.1

Marion Bond
Antigonish, 1900 - 1969, Halifax
Studied NSCA under MH Tozer and ES Nutt; in NY at Art Students' League; MFA, Columbia U
Exhibited NSSA, 1930-61; MAA, 1935-61; RCA, 1938, 1944-5; AAM, 1933-7, 1939-40, 1943, 1945, 1946

From the Gypsum Quarry, 1935
oil on canvas
55.7 x 65.9 cm
AGNS. Purchase, 1936, 1935.1

Nellie (Ellen Esme Orme) Adams
Halifax, 1904 - 1990, Halifax
Studied NSCA under ES Nutt and MH Tozer; and in New York
Exhibited NSSA, 1930, 1933

Northwest Arm, 1927
oil on canvas
30.5 x 40.7 cm
AGNS. Purchase, 1987.72

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